

IN THIS ISSUE • WINNERS OF THE SMALL BRICK HOUSE COMPETITION

*For the Arts & Architecture*  
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ARCHITECT**  
AND·THE·BUILDING·REVIEW



VOLUME·XXV·JANUARY·1924·NUMBER·ONE  
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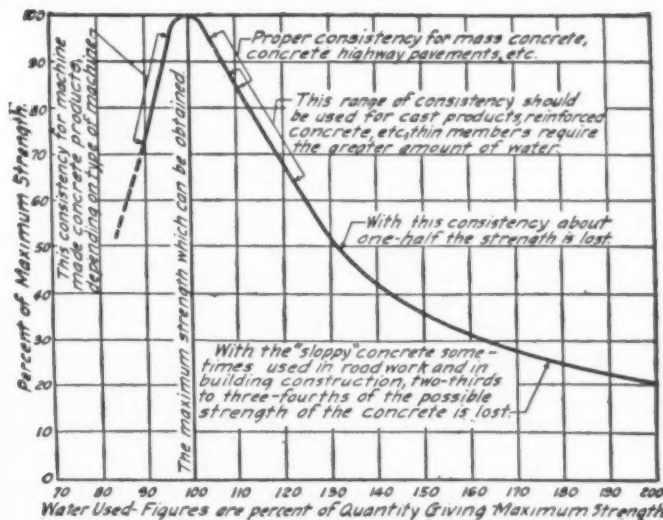
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VOLUME XXV

SAN FRANCISCO · JANUARY · 1924

NUMBER ONE

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HARRIS ALLEN, A. I. A., EDITOR

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*An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder*

Address all communications to Business Office, 564 Market Street, San Francisco, California. Price, mailed flat to any address in United States, Mexico or Cuba, \$2.50 a year; single copies, twenty-five cents; to Canada, \$3.00 a year; to foreign countries, \$4.00 a year. Entered at the Post Office in San Francisco as second-class matter.

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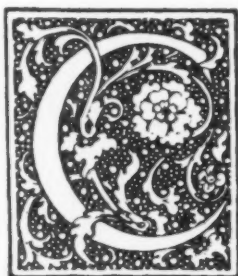
# PACIFIC · COAST · ARCHITECT

## A · N · D · T · H · E · B · U · I · L · D · I · N · G · R · E · V · I · E · W

VOLUME XXV · SAN FRANCISCO · JANUARY, 1924 · NUMBER ONE

### USE OF COMMON BRICK FOR EXTERIOR DECORATIVE PURPOSES

¶ BY HARWOOD HEWITT, ARCHITECT ¶



COMMON brick for decorative effect has been hitherto little appreciated by the public. It has been classed, in its decorative qualities, along with the use of squash, cucumbers, etc., for interior decorations, and usually confined to the basement.

But just as one of the most beautiful center-table decorations to come under my notice recently consisted of just these well-known squash and cucumbers, mingled with other lowly and despised portions of the botanical world; just so some of the most intriguing brick walls ever seen have been constructed from hodfulls of the most common of brick, and common mortar.

It makes not so much difference what honest material is used—but *how* it is used:—as an Architect, I must tell the truth.

Now for a bit of psychology. Without the conscious knowledge of most of us—the human element—the unconscious emotions, if you will—control our mental attitudes more than any other force. We love the things and the people about us that have the virtues and the frailties of humans. They are in our class—they have nothing on us—to be vulgar. You even like me to be vulgar. Humans do not love machine-made God-perfect things.

But everyone loves a lover. And equally true it is, in a general way, that everyone finds an appeal in the creations of an honest man who has put love and faith into his creation, whether it be a work of engineering, art or literature; and if this work, or the lover, expresses moderate human failings, that creation or that lover is doubly dear to us. There is a human appeal that we cannot get away from.

Do you say we are far afield from common brick? Not at all. You are not far away from the creation of well-designed buildings wherein common brick may be used with delightful effect.

Common brick, in a surface relieved by generous mortar joints, in approximately the natural tone, give the sense of a "human-made" wall of good color, as opposed to the feeling of a wall which we might call "machine-made." This machine-made feeling is produced by surfaces and edges too exact, too true to leave any play for the imagination. *Nothing* that is too perfect is pleasing to us humans, as said above; it leaves us nothing to criticize and nothing to improve upon in our imagination—and we do love to do that.

I am not here eulogizing common brick to the detriment of any other material, but rather the effects which can be obtained in walls constructed of them, and many other of the apparently crude materials.

What I am trying to get at is this: we all love a not-too-perfect but substantial, honest wall of good proportions and color, because we feel unconsciously, that the wall is an effort of the lovably erring human hand; that it has no pretentious striving for effect. In other words, it has those homelike, substantial qualities which make us comfortable. The result is produced by the wave of the slightly uneven surface, by the play of color, of light and shade—by its general texture.

Such a wall can have also the elegance of simplicity, than which there is no more convincing note of refinement.

Note, reader please, I have said *can* have. Pleasing effect in the use of any material can only be obtained if a knowledge of the psychology of the human love of beauty is supplied by someone who does know this psychology and loves his work.

Therefore, if you expect to achieve a pleasing effect by going to the nearest carpenter to design and build your house, no matter what the material, you are doomed to disappointment.

The object of the competition now being held, and prizes for which are offered by the California Common Brick Manufacturing Association in the amount of \$1000.00, is to show the





AN ADAPTATION OF MODERN SPANISH ARCHITECTURE IN BRICK

pleasing results that can be obtained in the use of their material. This, and other recent competitions held for small houses, are desirable. They will tend to elevate the average small house construction by the enlightenment of the

public, so accustomed to the tawdry contraptions, usually seen in small houses, that it has grown to believe some of them beautiful. About one in a hundred thousand of them really is beautiful. Every one might be.

## WINNERS OF THE SMALL BRICK HOUSE COMPETITION

[BY PHILIP J. MEANY]

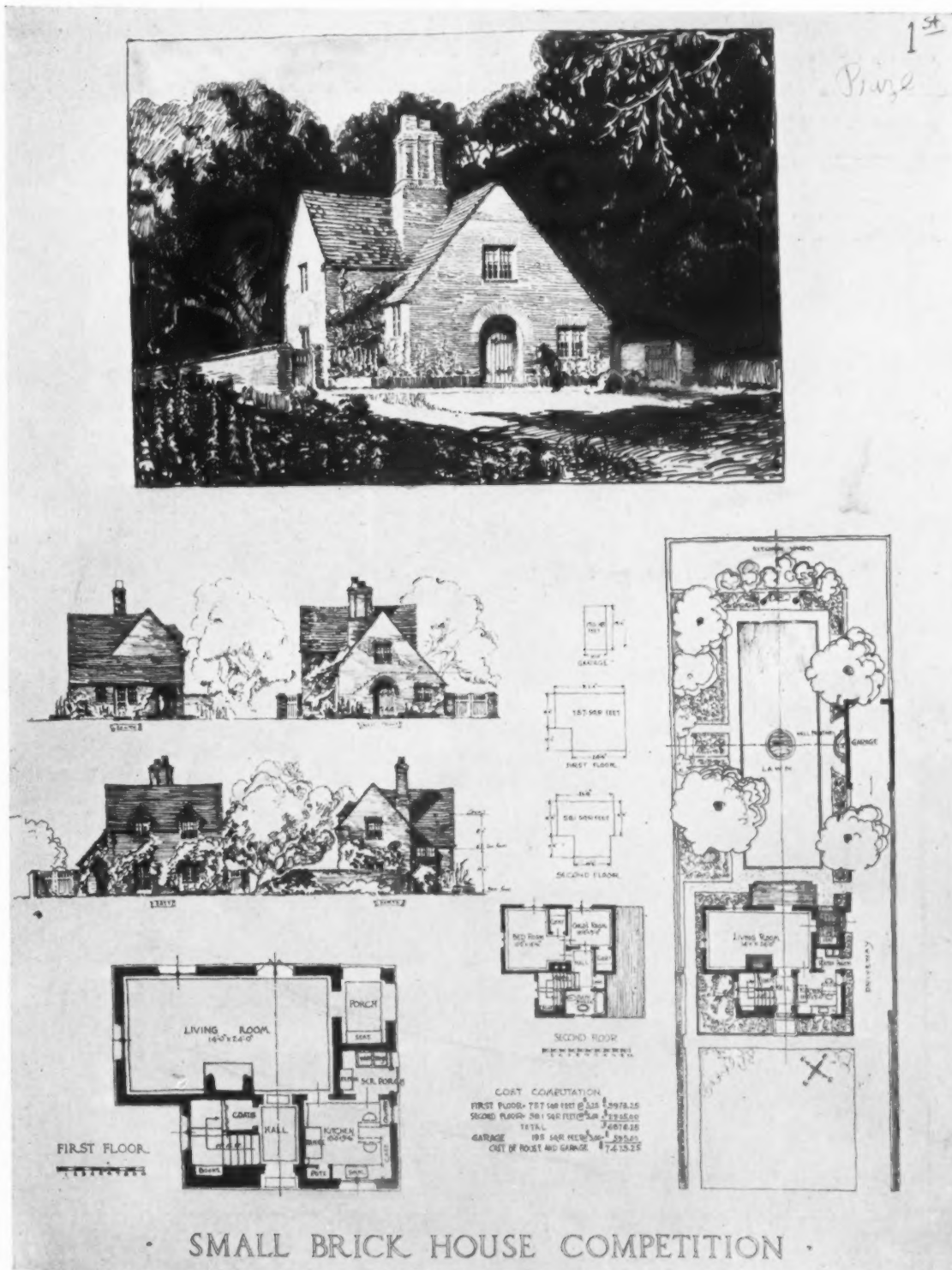


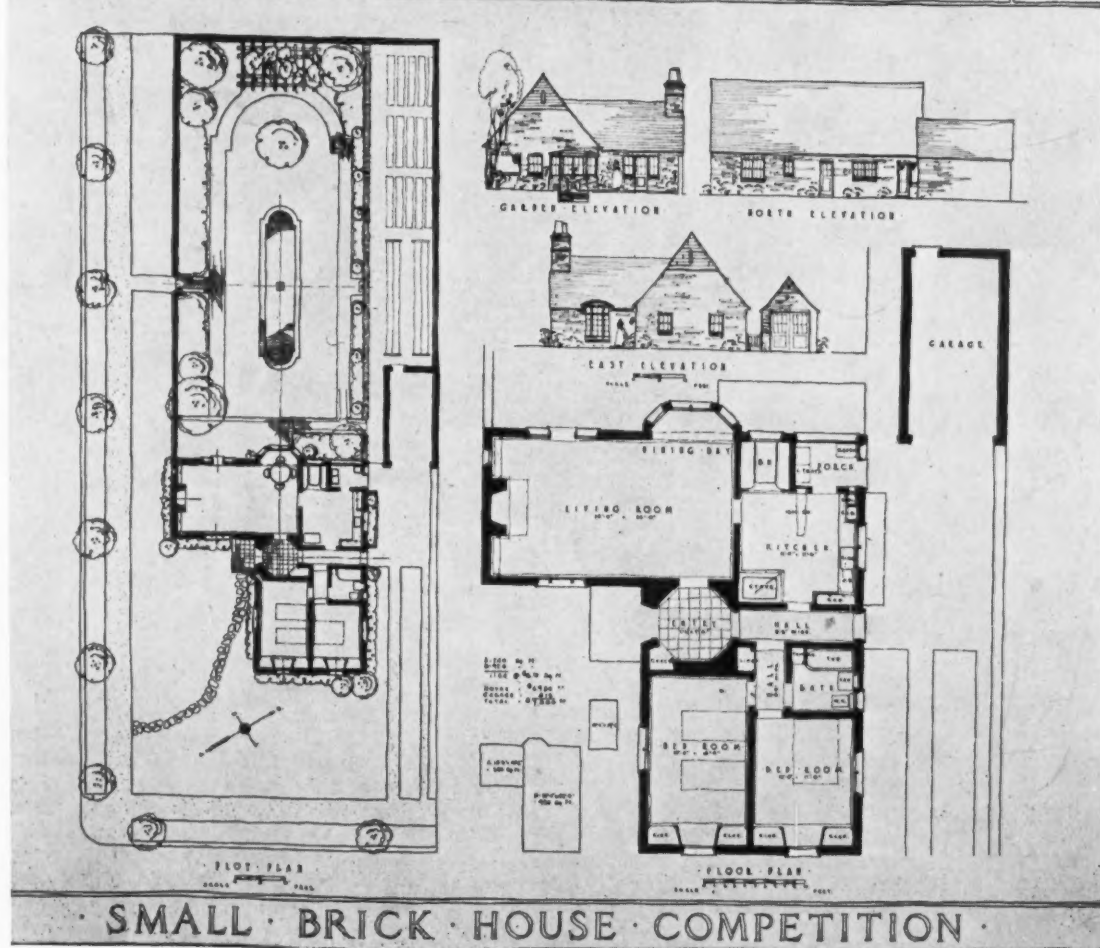
**E**IGHT Los Angeles architects and one from Santa Barbara are announced as winners of the thousand dollars in prize recently offered by the California Common Brick Manufacturers Association for the best small brick house designs. Nearly one hundred designs were submitted from all over California and from three neighboring states.

The following awards have been made by the committee of judges appointed by the Los Angeles chapter of the American Institute of Architects. First prize, \$400 to Harrison Clarke; second, \$200, A. McD. McSweeney; third, \$100,

W. F. Mullay, all of Los Angeles, and \$50 each in the following order to: L. Riggs, Santa Barbara; C. W. Lemmon, J. E. Stanton, W. G. Byrne, L. F. Fuller and C. E. Perry, all of Los Angeles. The judges awarded a special mention to A. McD. McSweeney, winner of the second prize, who submitted a second design which was prevented from securing the fifth prize by a ruling making it impossible to award two prizes to one individual.

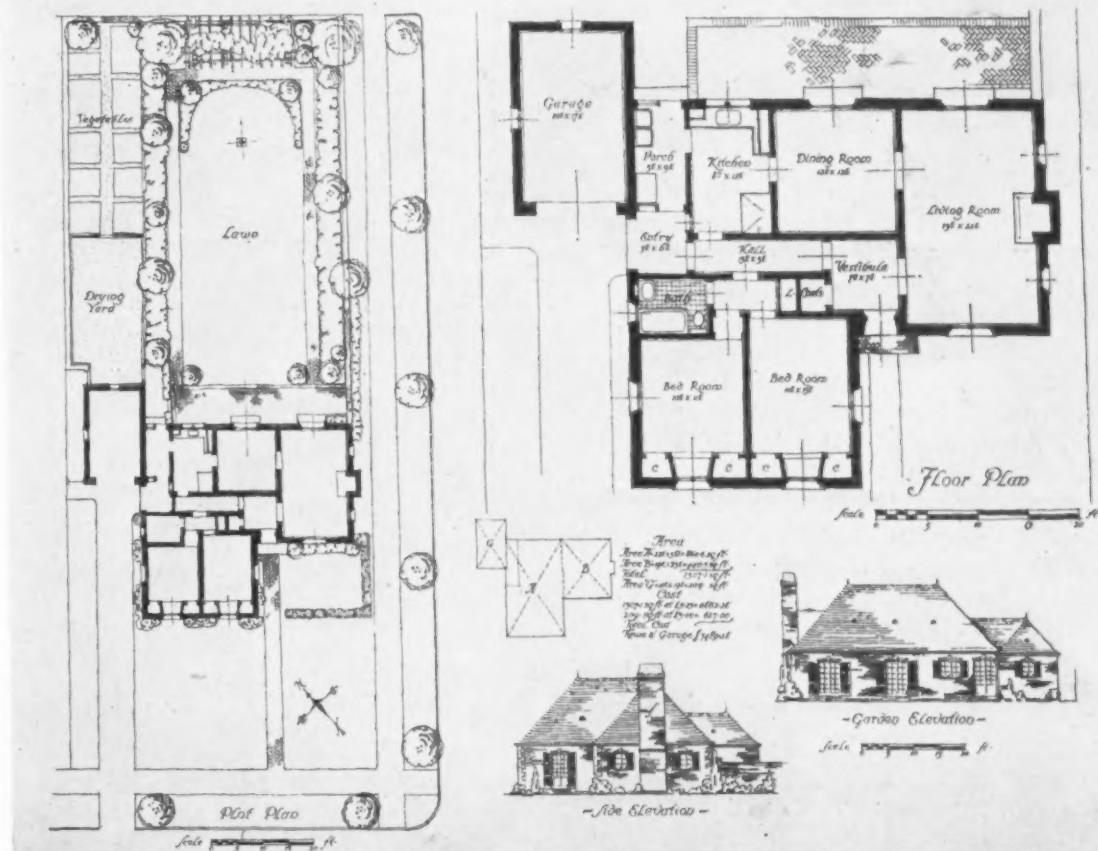
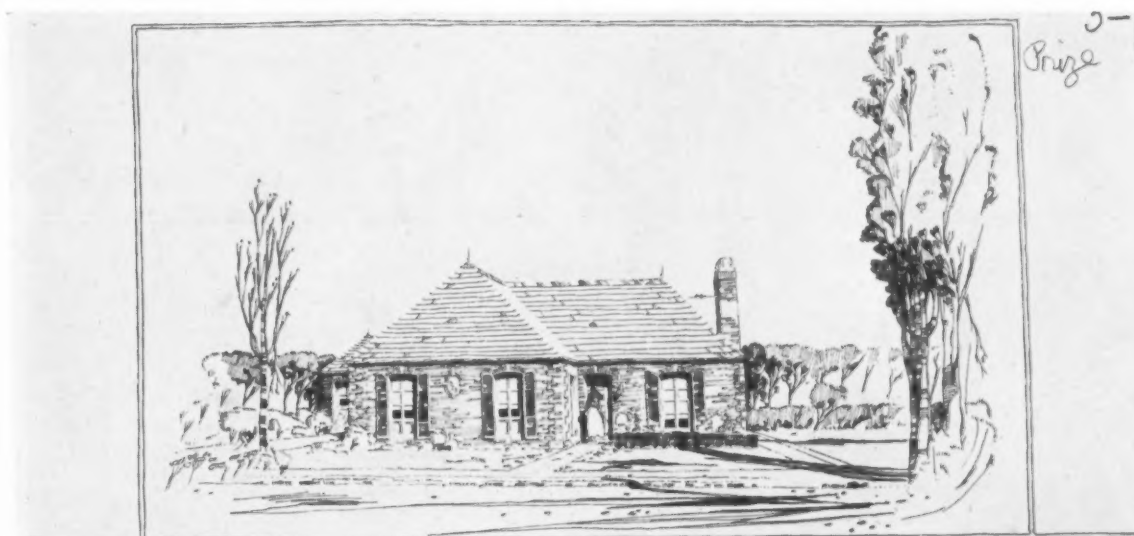
The judges, Summer Spaulding, Pierpoint Davis and Elmer Grey, prominent Los Angeles architects, designated the following entrants as meriting particular mention: C. R. Spencer, C. A. Perryman, W. K. Graveley, J. D. Tuttle, R. A. Lockwood, L. F. Sherwood and J. D.





SECOND PRIZE A MCD. MCSWEENEY, LOS ANGELES, CALIFORNIA





## Small Brick House Competition

T H I R D   P R I Z E   W .   F .   M U L L A Y ,   L O S   A N G E L E S ,   C A L I F O R N I A



DOORWAY, RESIDENCE OF MARY L. PHELAN, SAN FRANCISCO, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO

Winn, all of Los Angeles, and W. L. Moody, Santa Monica.

The competition was conducted under the auspices of the Los Angeles and the San Francisco chapters of the American Institute of Architects and the Architectural Club of Los Angeles. Architect Harwood Hewitt, of Los Angeles, directed the competition as professional adviser.

The increasing vogue for brick homes is evidenced by the wide popularity of this competition and the high excellence of the ideas submitted. The competition has disclosed such a wealth of interesting designs and small house possibilities, that a public exhibition of all the designs received is now being held in Los Angeles at the Metropolitan Exhibit. Announcement will soon be made of a number of designs in addition to the prize winners which the Brick Association will purchase at \$50 each from the designers.

By the terms of the competition the designs submitted called for houses costing no more than \$7,500. Some of the most interesting exhibits call for an expenditure considerably under this amount.

It can be seen that if a larger house is desired, a number of these plans could be enlarged without injuring the design.

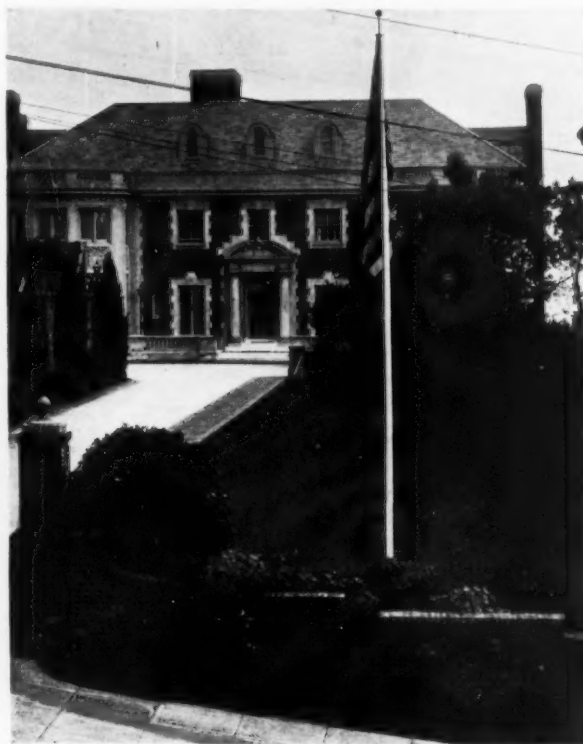
#### A NEWS ITEM OF SOME SIGNIFICANCE

"The Spokesman," journal of the University of California Extension Division, contains an interesting item to the effect that the Carpenters Local No. 36 of Oakland has carried off honors in organizing the largest class in the history of the department. Seventy members signed up for the class of Elementary Blue-Print reading on November 19, 1923, with Prof. A. W. Parker as instructor.

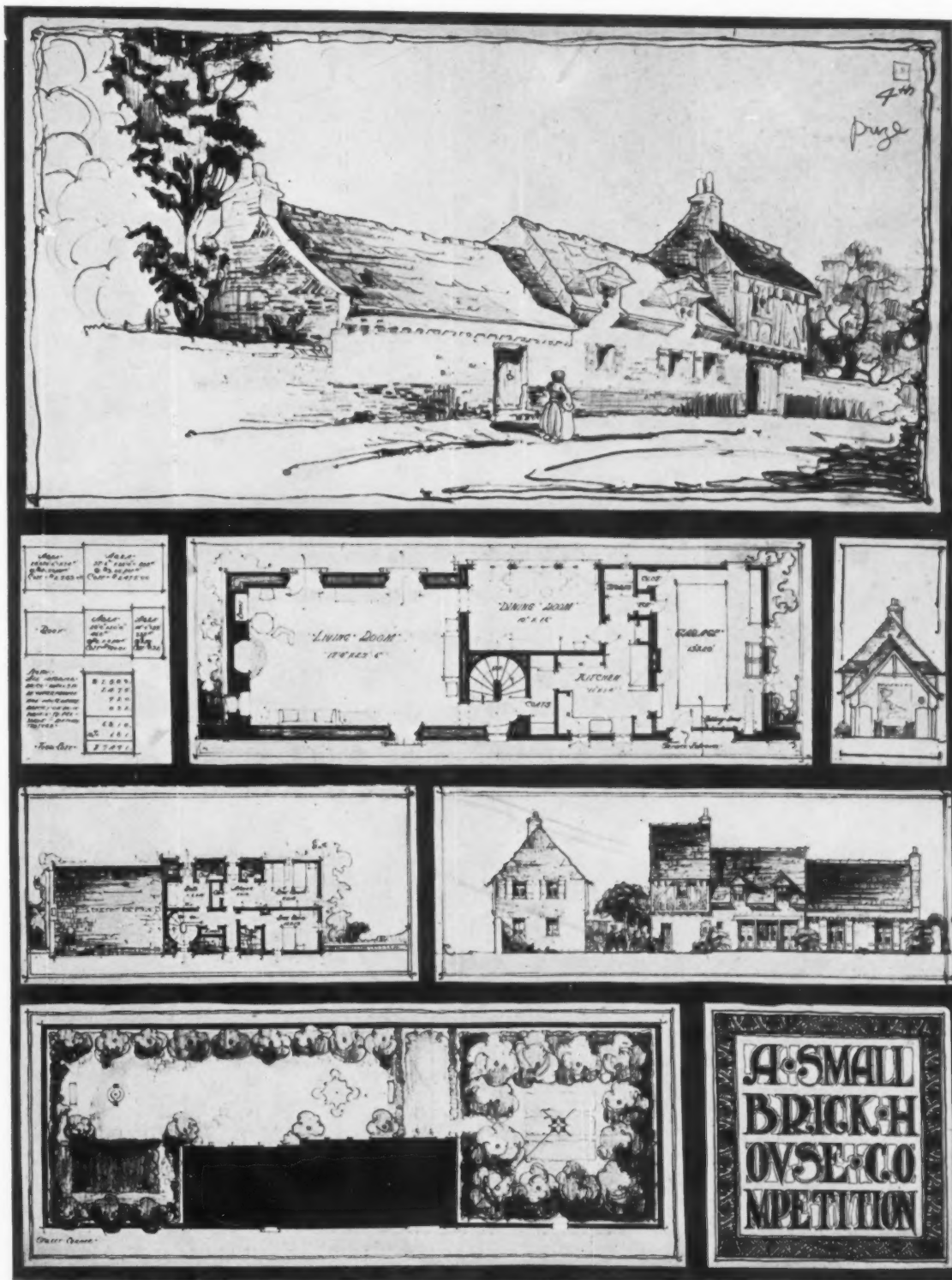
This is an extremely encouraging sign; evidently the craftsman of today is waking up to realize the value of intelligent service. The young carpenter with this attitude toward his business is on the way to become a foreman and a contractor.

"The honor of a name," said Mr. Burnham, "is not above the honor of a nation, but neither can be sustained without the support of the individual in the one case or the nation in the other."

At the last meeting the San Francisco Chapter, American Institute of Architects, decided to hold an architectural exhibition in the Spring of 1924, and the President appointed the following committee: Harris Allen, Chairman; Herbert Schmidt, and Earle B. Bertz.



RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO, CAL. WEEKS AND DAY, ARCHITECTS, SAN FRANCISCO, CALIFORNIA



FOURTH PRIZE L. RIGGS, SANTA BARBARA, CALIFORNIA





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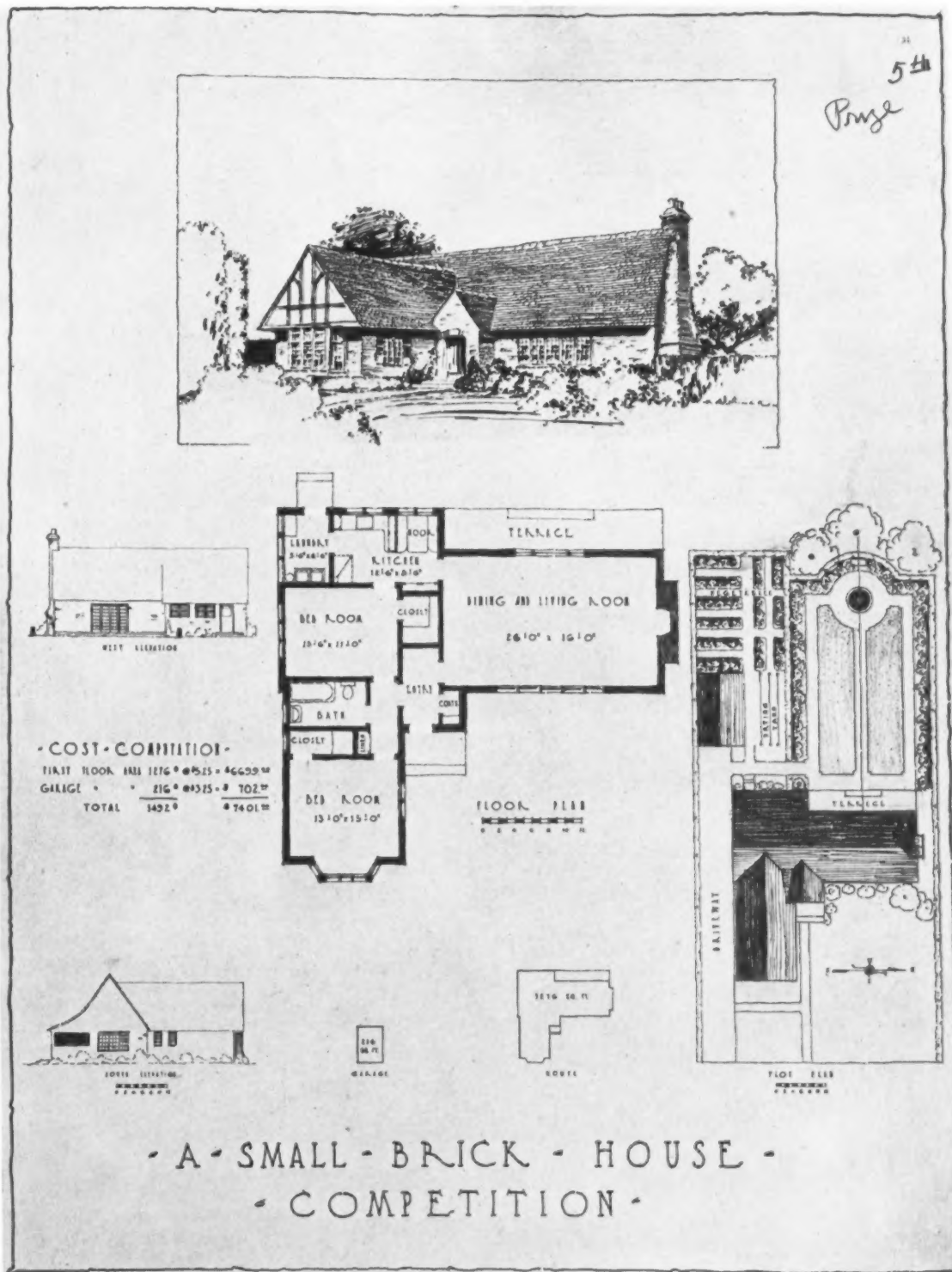
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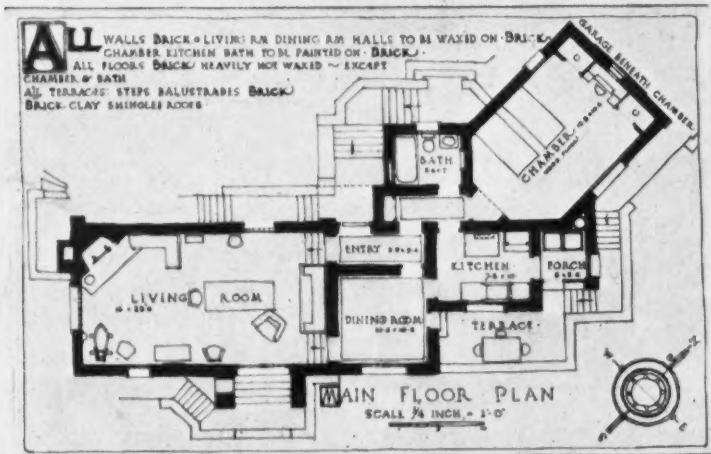
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FIFTH PRIZE C. W. LEMMON, LOS ANGELES, CALIFORNIA



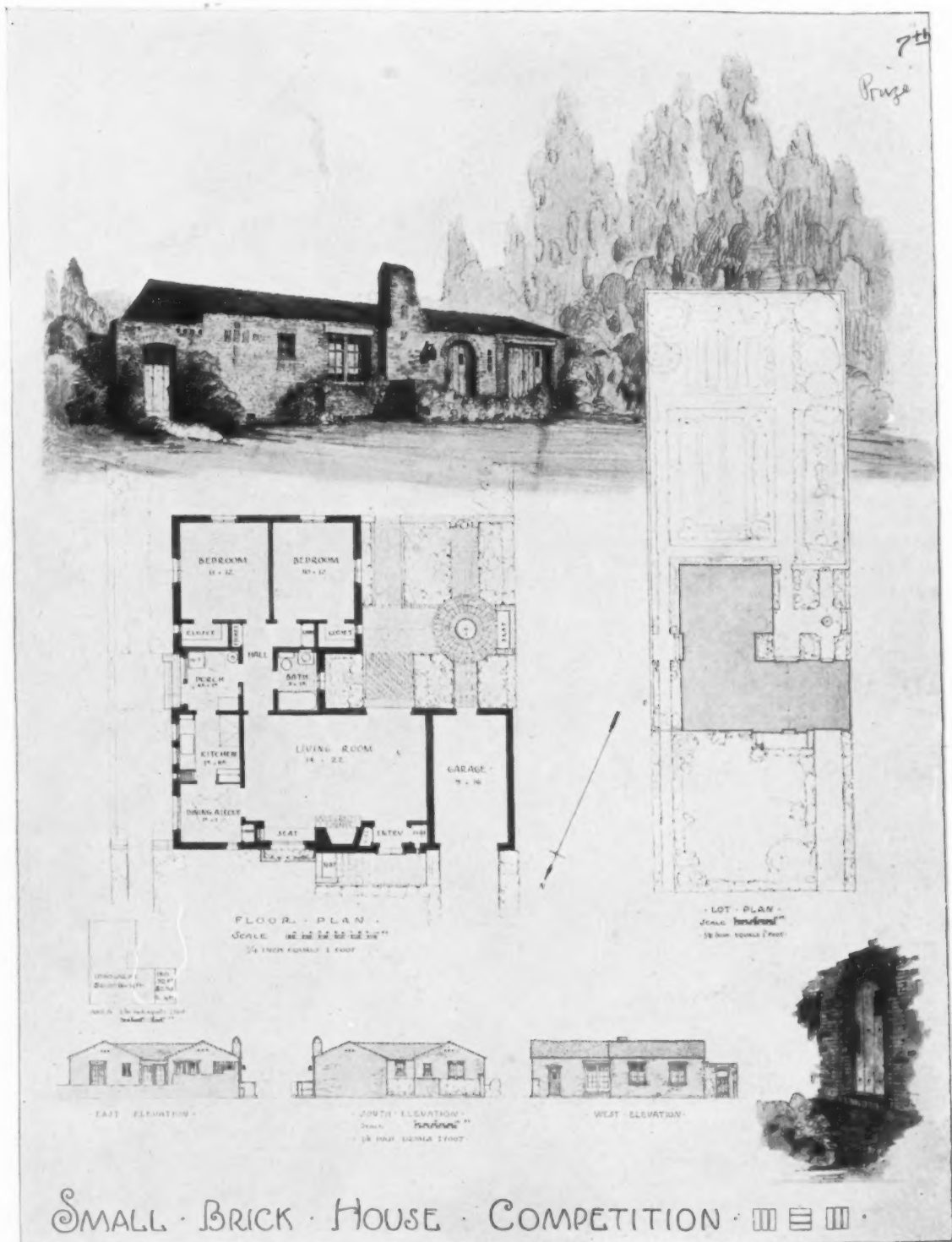
6<sup>th</sup>  
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## SMALL BRICK HOUSE COMPETITION

SIXTH PRIZE E. STANTON LOS ANGELES, CALIFORNIA

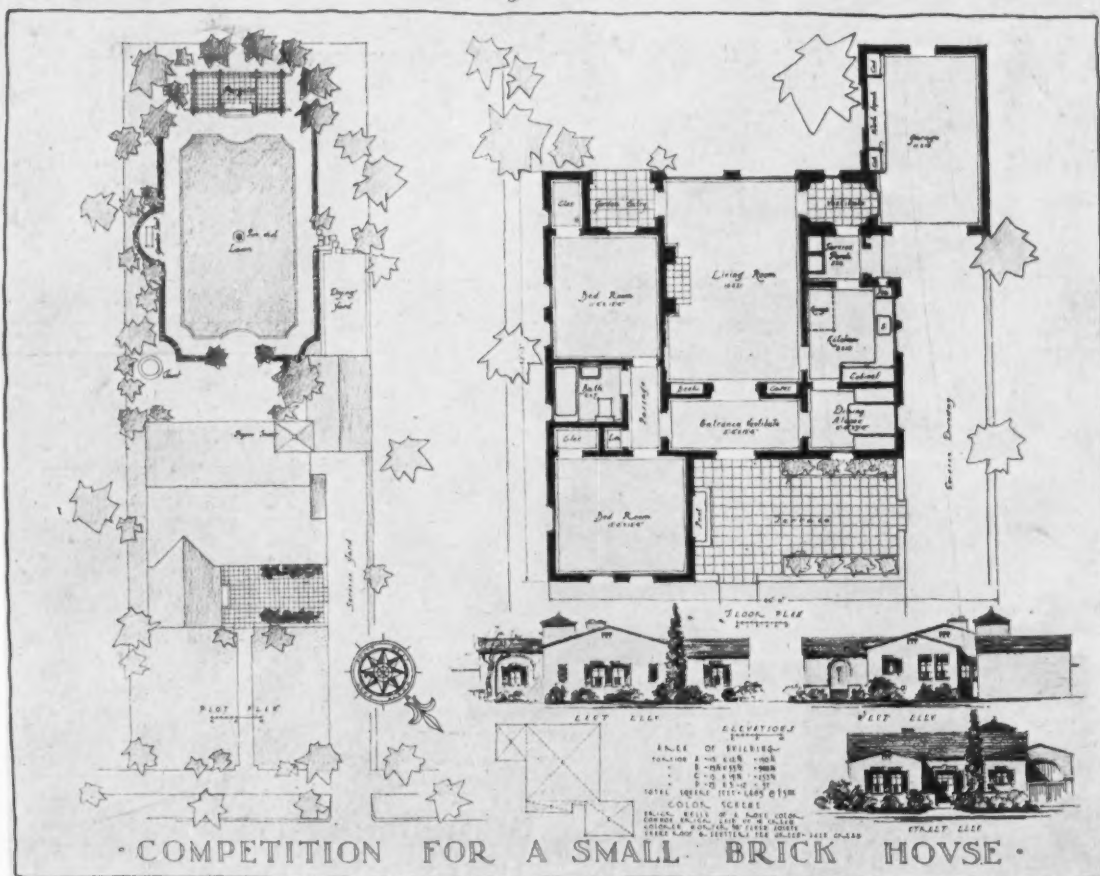




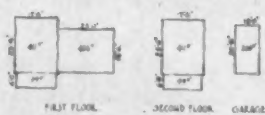
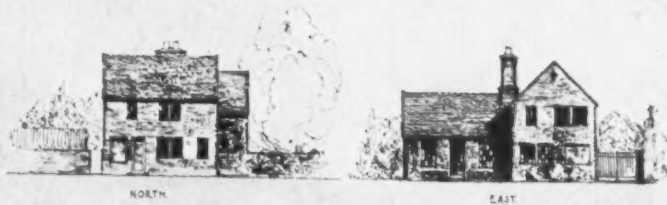
SEVENTH PRIZE W. G. BYRNE, LOS ANGELES, CALIFORNIA



~The Garden Facade~

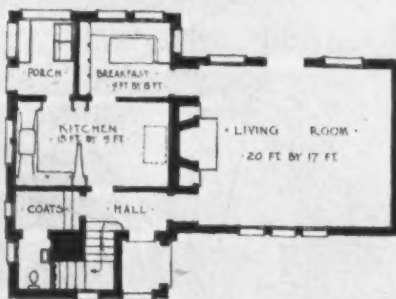


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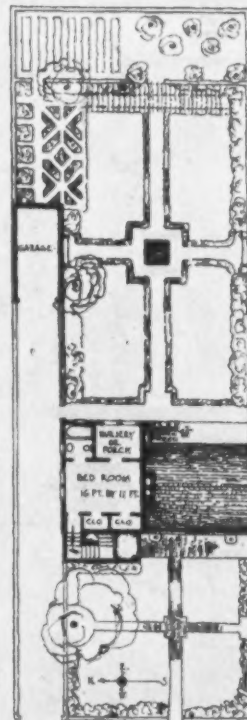


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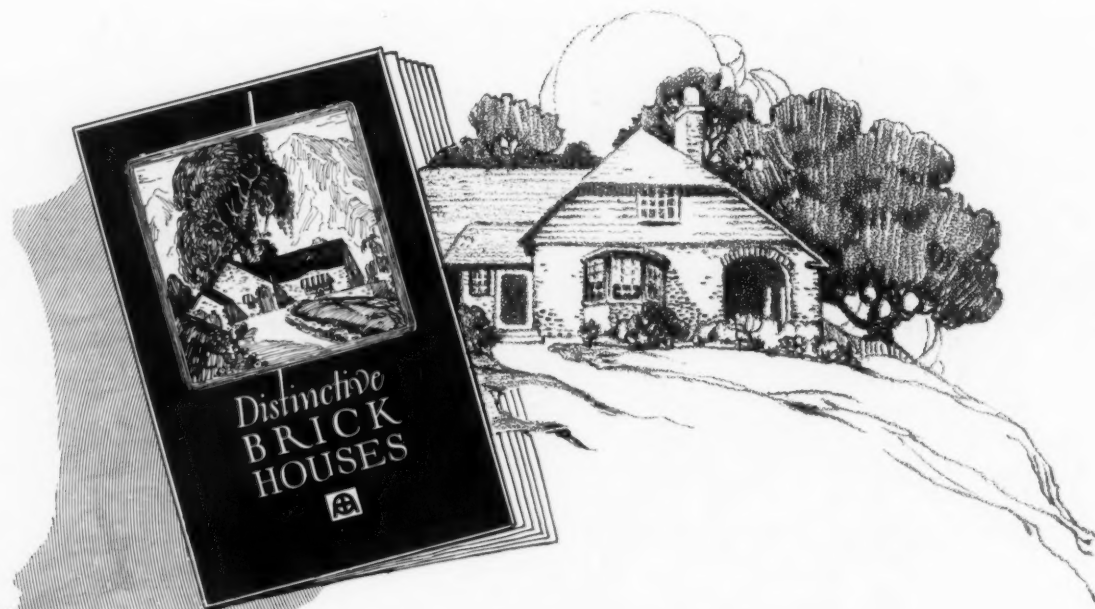
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# BRICK VERSUS STUCCO AS REGARDS HISTORIC PRECEDENT

[BY HARRIS ALLEN, A.I.A.]



RICK versus Stucco" is a misleading title, indicating a comparison and choice between materials, based on their integral qualities.

Disregarding all "practical" considerations, however, there remains to the layman a question as to the proper use of the two materials in expressing architectural design. Can they be used interchangeably, or is there a preference? Is brick right and stucco all wrong, for instance, in a French chateau of the Francis I. period—and *vice-versa*, must stucco be used for an Italian villa?

The answers to these questions are to be found, first, in *fact*—in actual historic examples of the style; second, in *fancy*—is the building beautiful and appropriate to its use and location?

The particular application of this problem to California concerns the local use of Spanish and Italian motifs to such an extent that there now exists a recognized "California" type of building. So largely have stuccoed walls figured in this treatment that the general public is naturally inclined to believe that nothing else can properly be used. As regards the historic precedent and inspiration, there is, of course, abundant instances of the use of brick. Italy is full of charming examples, from the simple, pictu-



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resque farmhouse to the splendid palace and the stately church. Northern Italy, especially, is rich in brick buildings, and has been the source of many of our delightful Californian essays. In Spain, it is true that brick work is more apt to be coated with a skin of stucco, yet some very lovely specimens of mellow brick walls are to be found, and the rich, concentrated ornament known as "Plateresque" from its resemblance to the silver-smith's art, has lent itself almost too readily to the terra-cotta modeler in this country.

The matter of beauty and fitness is one which requires, perhaps, years, and the accumulation of favorable verdicts to settle definitely. There are fashions in architectural styles, the clothing of men's lives, as in the clothing of their bodies; and last generation's styles seem very crude and ungainly to us now. When we first began to plunder the Old World of its treasures, our houses were like over-loaded museums; now, we see dawning a day



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of discrimination and the perception of relative values. It does not seem possible that our successors will find our work ridiculous and ugly. They may, indeed, accuse us of plagiarism; but there is steadily growing a vitalizing use of these architectural forms. Not lifeless, archaic copies, but the use of a beautiful, appropriate language to express concretely our civilization. Much of this California building of ours is instinct with life—or so, at least, it appears to our partial eyes, surfeited with the repetition of the commonplace.

The buildings which have been brought together for illustration in this magazine are of different kinds and from various locations. They all, more or less, show an interesting treatment of brick in a style which no one could feel inharmonious with our traditions, our climate and landscape. Without detracting in any way from the praise which is due our charming houses of plaster, it is quite proper to welcome these signs of more permanent structure, which, we may hope, will increase in number, and mellow to



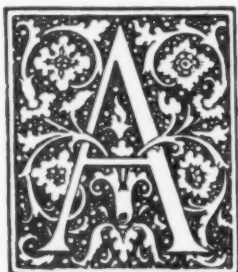
AUDITORIUM, DAVID LUBIN SCHOOL, SACRAMENTO, DEAN AND DEAN, ARCHITECTS

still greater loveliness and "homeliness" as the years pass.

This subject is so interesting and so timely, that further articles and illustrations will be published, dealing with the suitability of brick for architecture in California.

## BRICK—SOUTHERN CALIFORNIA'S NATURAL MEDIUM

❧ BY SUMNER MAURICE SPAULDING, A.I.A., LOS ANGELES ❧



FEW centuries ago all roads lead to Rome. Modern civilization has been greatly influenced by that fact. Rome drew to her bosom the knowledge of the known world. The sciences, arts, letters and law, founded firmly on the traditions of Greece, grew and developed until they reached their culmination in the time of Augustus. This golden age of Rome seems the pinnacle of success of that age. While in many of the arts it did not approach the age of Pericles in Greece, it did give more to a greater number of men. Civilization on a greater scope was benefited. Rome, as a center of culture and learning, profited by the experience of all her provinces. This development grew until it became the envy of the intellectual centers of the world.

History teaches that there is always a time when this intellectual state reaches its zenith, and from that point retrogression begins. In the fifth century, when the great power of Rome had waned, the Hun appeared on the horizon. He descended from the cold habitations of the north, attracted by the sunny climate and the

wealth of Southern Europe. Overrunning Italy, he observed and studied Rome's magnificence. He did not acquire the civilization of Rome, he absorbed it. The quality of refinement was lowered, but the race was strengthened by the hearty and rugged blood of the Hun. During this lull the latent powers of the people lay dormant, storing up their intellectual energy to burst forth later in the period of the Renaissance. In our modern times it is customary for us to study these past civilizations very thoroughly before we attempt to add anything to our scientific or artistic knowledge. Rome being the clearing house, as it were, for our information of the ancient world, gives us many of the fundamentals of our present civilization.

Notably in the field of architecture we always turn to our history to help us in solving our problems. Especially in this field is it necessary for us to profit by the experience of the past. By careful study of our Latin writers, coupled with the recent discoveries in archeology, we can make certain definite conclusions as to the causes of architectural advancement in certain periods. These advancements can be briefly summed up by these statements.

First, in the valleys of the Tigris and Eu-



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phrases our latest discoveries prove that the magnificent buildings constructed there in ancient times were of sun-dried brick. This is easily explainable by the fact that stone, as a building material, was not available in large quantities. In Egypt the remains of ancient times are the richest for the archeologist. We find here that climatic conditions, combined with the wealth of stone, granite and marble, have provided for us a vast store of knowledge. In Crete and in Greece stone and marble were used in great abundance, quarries being available. The architecture of antiquity inspired the golden age of Rome. Possessed with a large wealth of materials, plus excellent climatic conditions, Italy combined the styles in a man-

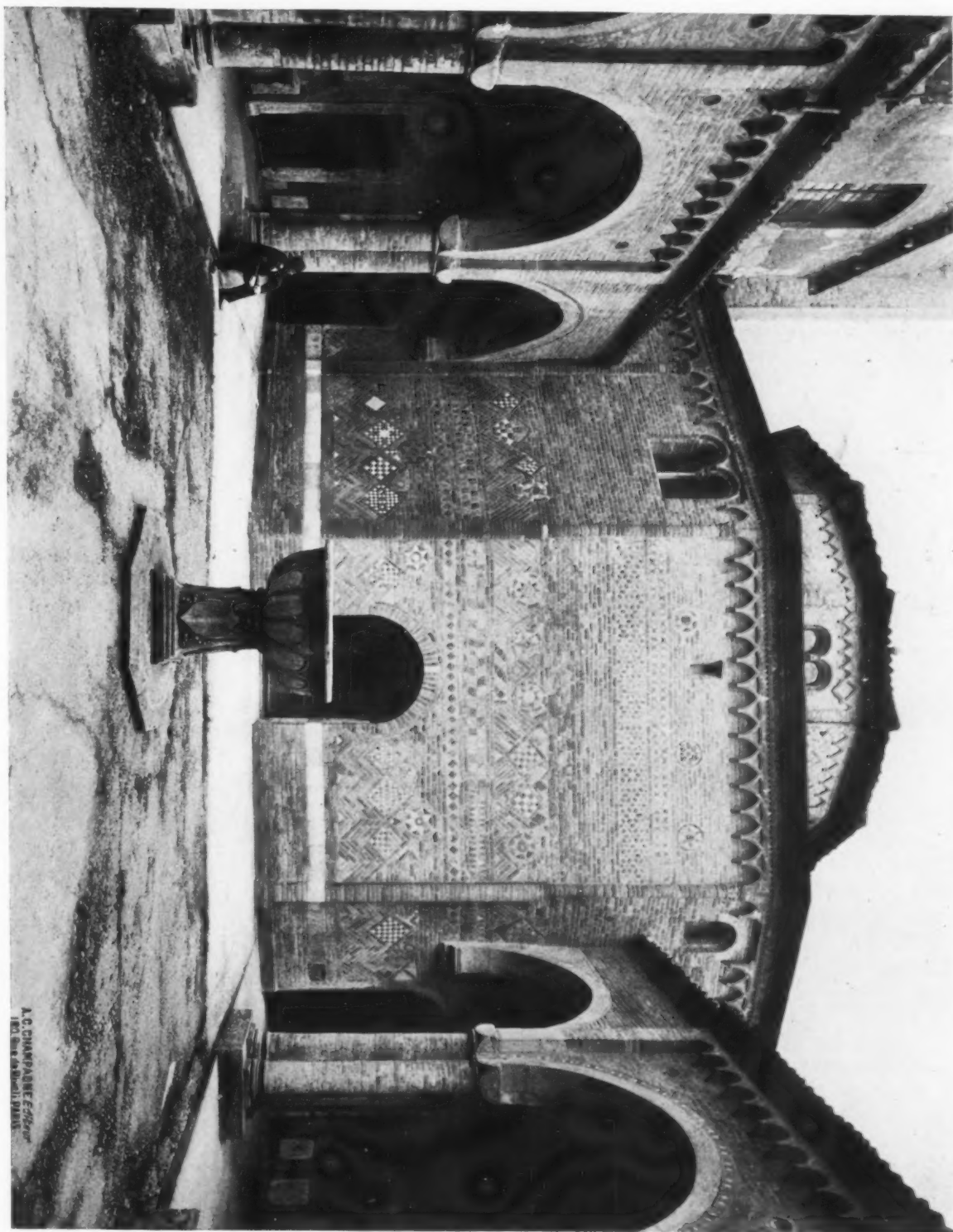
ner which was perhaps less refined than in Greece, but infinitely more magnificent. In the Romanesque period and in Byzantium we find again brick a common building material. Stone being seldom used, as the quarries were not accessible. Thus we see history teaches us one potent lesson. Architecture in the finest sense has always been produced by an honest expression in construction with the materials available—with materials native to the region in which the construction is done.

In the light of the above discussion, it seems well that we should hesitate and look into the conditions which are confronting us in Southern California. Building today for the most part is inspired by the works of the Latin countries. Up to the present time our knowledge of architecture of Southern Europe has been obtained primarily from those locations where stone was abundant. California has no great stone and marble quarries accessible. Judging from our experience in the past we will never produce a fine architecture as long as we copy and imitate in our buildings a type of material which is more or less foreign to this location. It is without doubt, should we attempt to study the brick work of Northern Italy and Spain, that we would find a direct and honest expression in buildings of brick, a natural material to this locality. The possibilities of the use of brick in domestic and public buildings has, as yet, hardly been investigated. Within the next few years we can hope that students of architecture in California will spend more time in research among the examples of brick work of Southern Europe. It is to be hoped that people of means and interested organizations will eventually establish traveling scholarships for the purpose of studying this art, for the art of brick work will greatly increase the architectural interest of California, and in the development of our distinctive California architecture.

#### THIS INSPIRED THE PALACE OF FINE ARTS, P. P. I. E.

Never in any country was there such extensive public expenditure of money and never was public expenditure carried on with so little regard for harmonious general work. We had education, perhaps, in a higher degree than elsewhere, and the consequent yearning for better things that always comes with it. Throughout the country a vague discontent prevailed with public work; the sort of discontent which always, with our people, precedes improvement. Then came the Fair of '93 and the millions

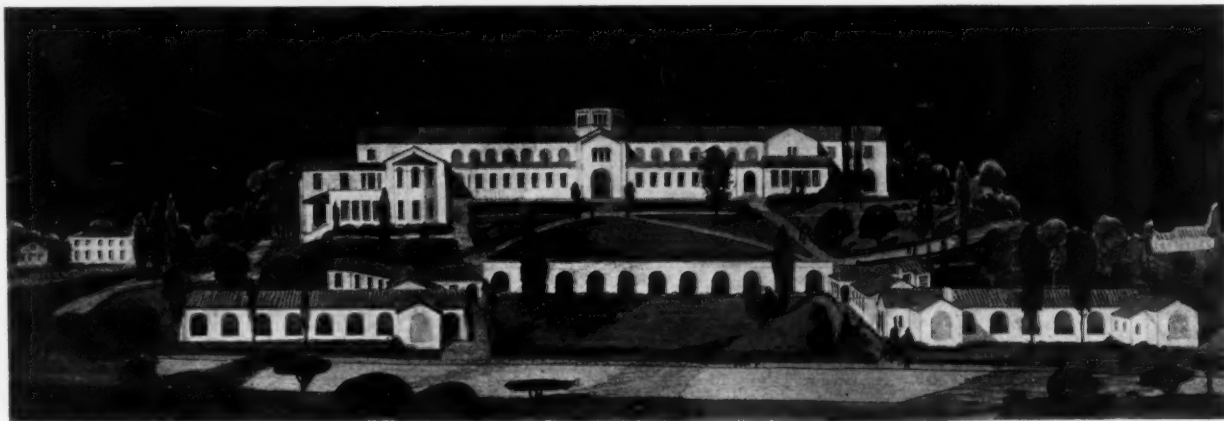
who saw it understood at once what was needed to affect a change from the old unsatisfactory way of doing things. They saw that though a pool, a grassy bank, or a building may be individually beautiful, each of them may appear ugly in the midst of inharmonious surroundings, and moreover that no one of them by itself is so beautiful as a union of them all in a good design. The people at large discovered the art of Landscape Architecture and were delighted.—*From a scrap book of D. H. Burnham.*



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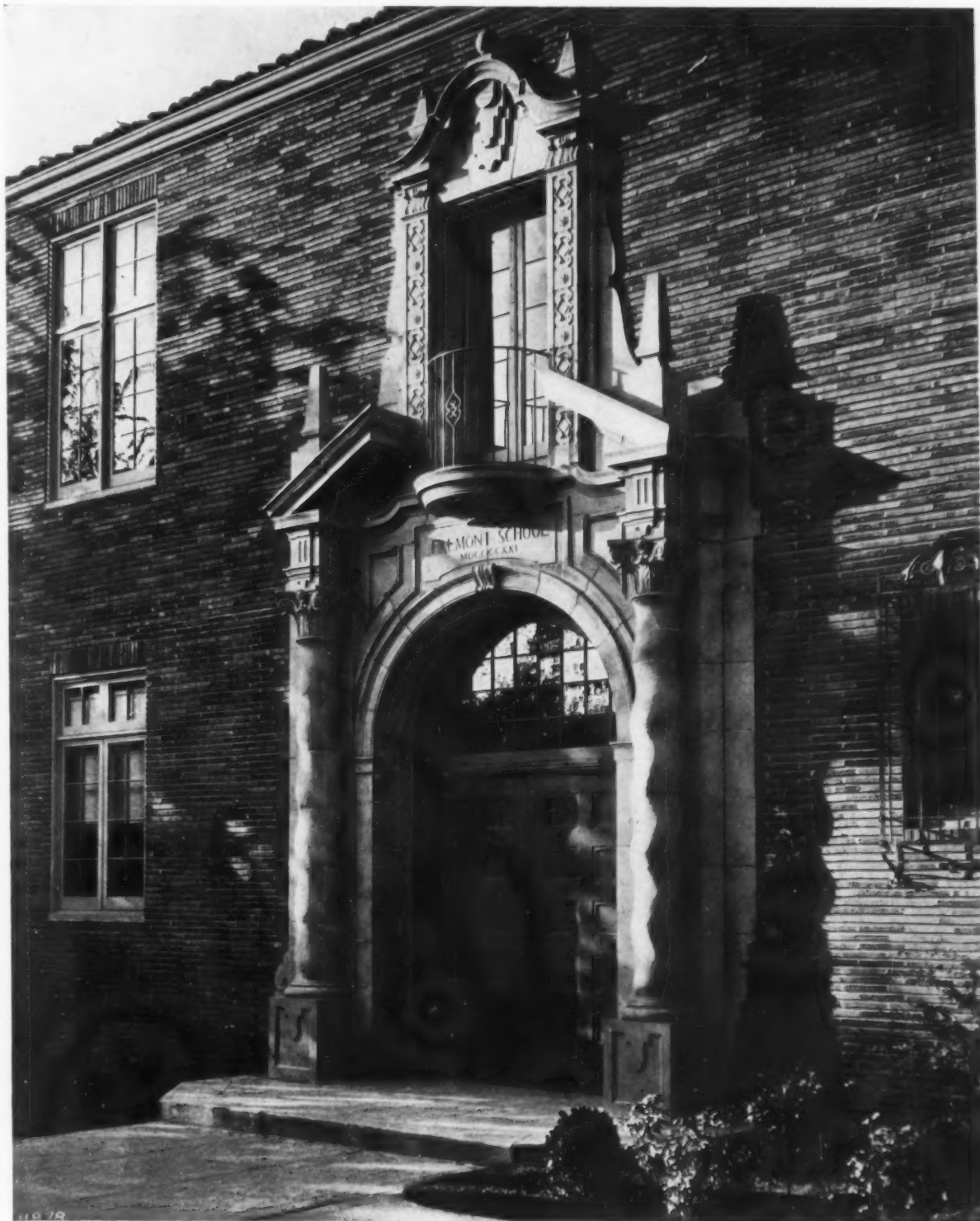
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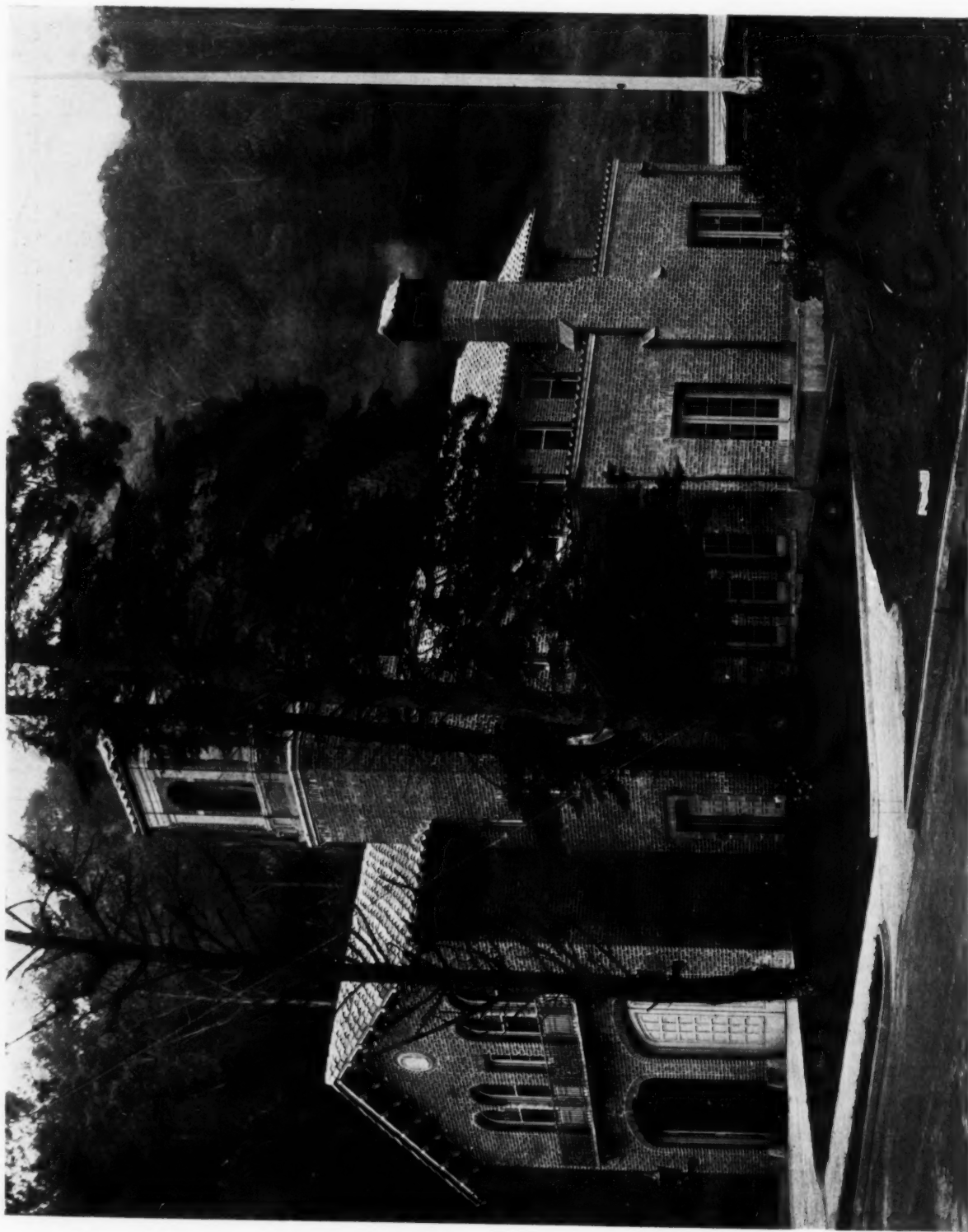




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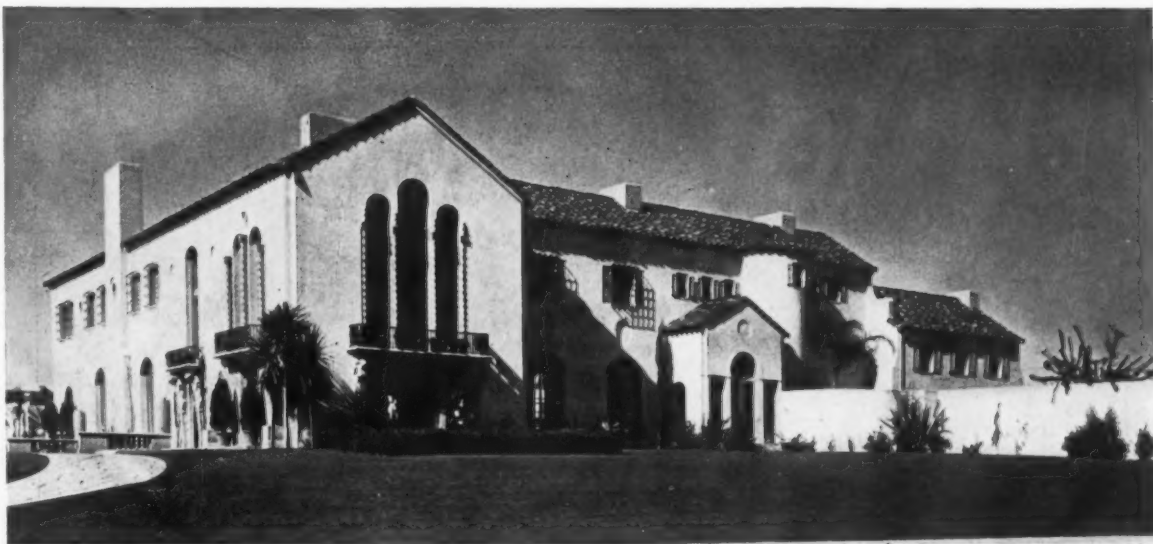


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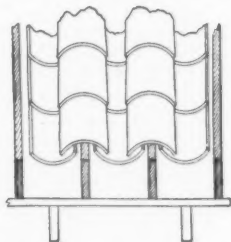
RESIDENCE OF MR. JAS. SHULTZ, LOS ANGELES, HARWOOD HEWITT, ARCHITECT



AN ADAPTATION OF MODERN SPANISH ARCHITECTURE IN HOLLOW TILE  
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ON the preceding page is shown the beautiful home of Mr. James Shultz in Los Angeles--Harwood Hewitt, Architect. It is one of the many handsome homes of Southern California whose beauty is enhanced by

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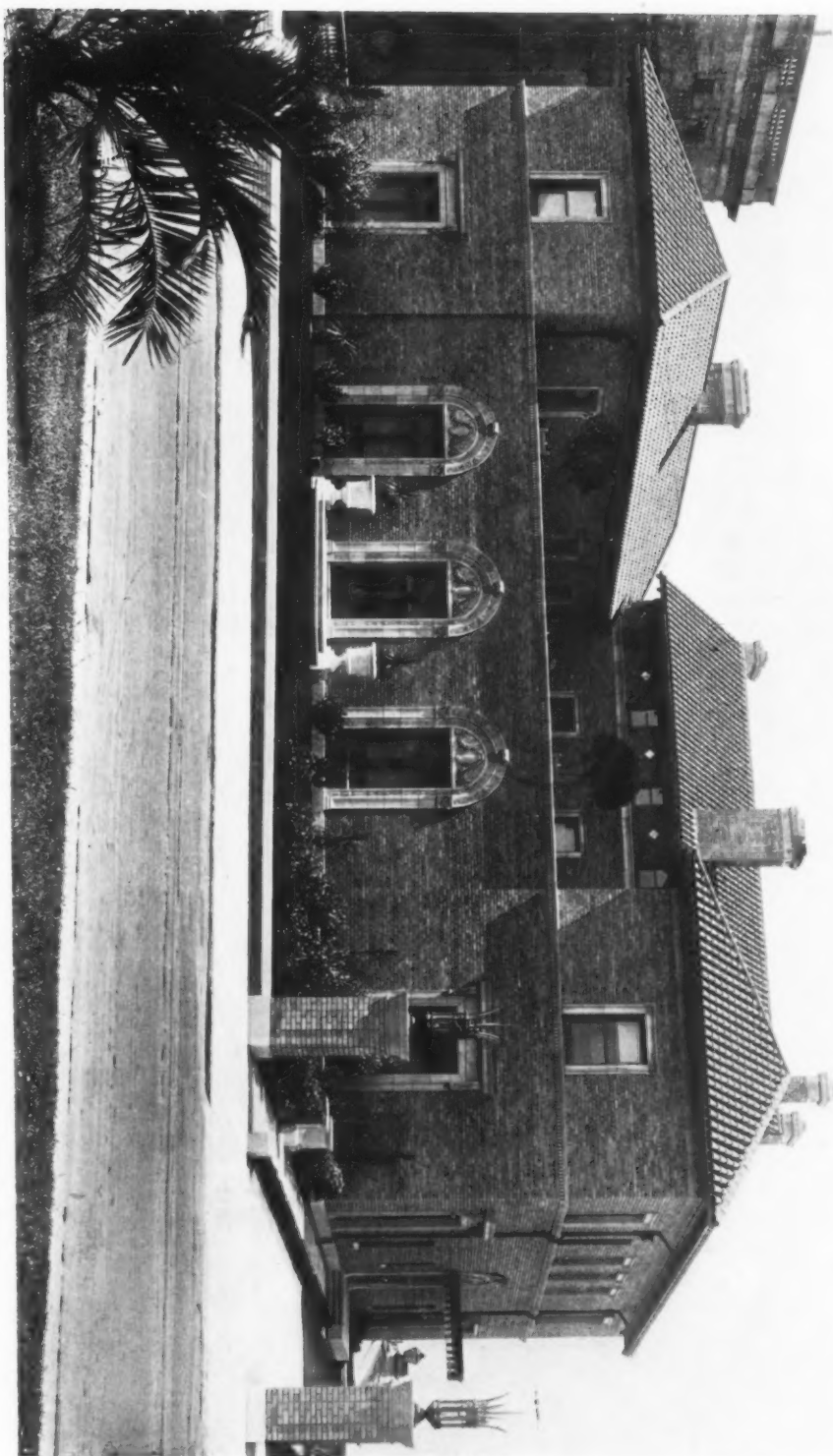


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# PERMASIGHT

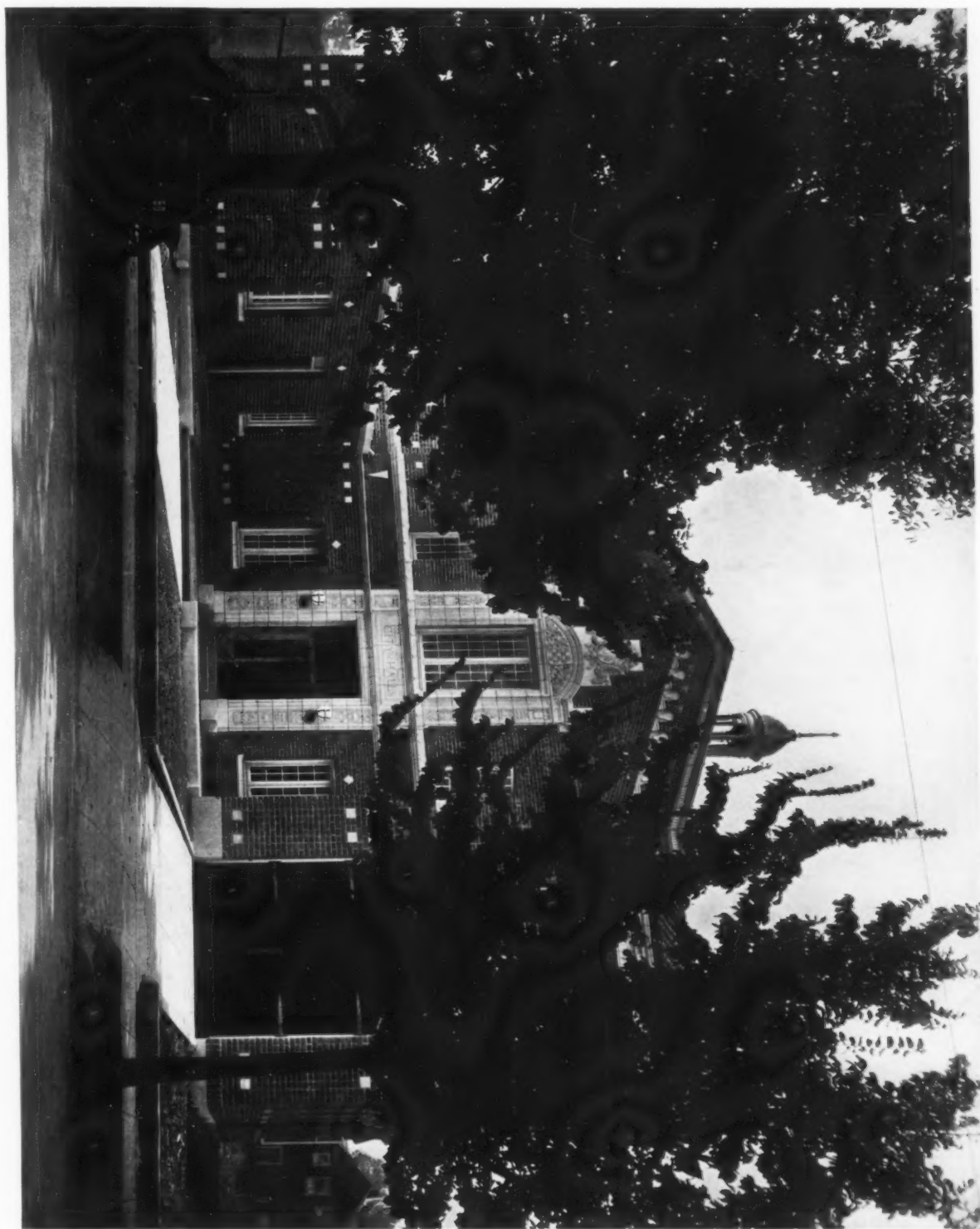
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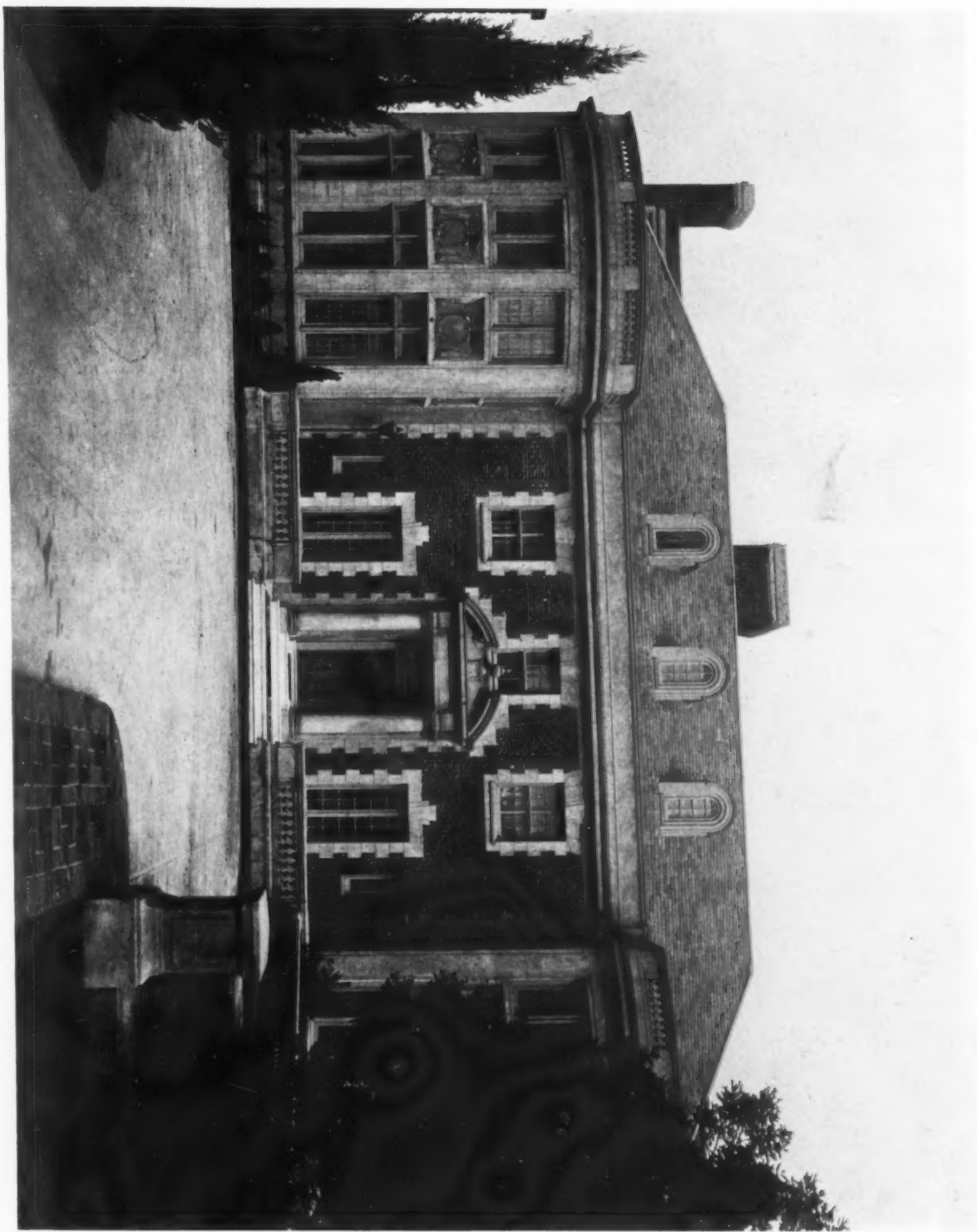


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RESIDENCE OF  
MR. F. W.  
BRADLEY, SAN  
FRANCISCO,  
CHARLES PETER  
WEEKS,  
ARCHITECT,  
SAN FRANCISCO



VIEW  
FROM GARDEN,  
RESIDENCE  
OF MR. F. W.  
BRADLEY,  
SAN FRANCISCO,  
CHARLES  
PETER WEEKS,  
ARCHITECT,  
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# SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

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ALBERT J. EVERS, Sec.-Treas.



## DIRECTORS

GEORGE W. KELHAM, three years  
ARTHUR BROWN, three years  
WM. MOOSER, two years  
J. H. BLOHME, two years  
EARLE B. BERTZ, one year  
HARRIS ALLEN, one year

## NEXT MEETING

The next meeting will be held on Thursday evening, January 17, 1924, in the Architectural Club Rooms, 77 O'Farrell Street.

## DECEMBER MEETING

The regular meeting of the San Francisco Chapter of the A. I. A. was held on Thursday evening, December 20, 1923, in the Architectural Club Rooms, 77 O'Farrell Street. The meeting was called to order by President J. S. Fairweather. The following members were present:

|                   |              |
|-------------------|--------------|
| S. Schnaittacher  | E. B. Bertz  |
| H. E. Burnett     | Harris Allen |
| Earle Bertz       | Morris Bruce |
| E. H. Hilderbrand | A. J. Evers  |
| J. S. Fairweather |              |

## MINUTES

The minutes of previous meeting were approved as published.

The minutes of Directors meeting was read and discussion invited.

## NEW BUSINESS

A report of the Directors Committee on Exhibition was made by Mr. Harris Allen, Chairman.

It was moved and carried that the Chapter hold a local exhibition, if possible, to hold the same in the Bohemian Club.

Moved, seconded and carried that the President appoint an Exhibition Committee. This committee to report to the Chapter for approval before proceeding.

Mr. Schnaittacher, Chairman of the Committee on Competitions, reports the approval of the competition being held by the California Brick Manufacturer's Association.

Mr. Schnaittacher reported that the committee appointed to meet with the other professions re Municipal License Tax had met with them and had made progress.

A refund from the Institute fund for delegates to the Washington convention amounting to \$20.32 was received from the Treasurer of the Institute.

Moved, seconded and carried that the amount be deposited in the Educational Fund of the Chapter.

Moved, seconded and carried that the Secretary send a letter of sympathy to the family of Herman Barth, a member of San Francisco Chapter.

Members whose dues are in arrears two years and over will not receive the Pacific Coast Architect and Building Review.

There being no further business the meeting adjourned.

ALBERT J. EVERS, Secretary

The following letter is self-explanatory and should be of more than passing interest to members of the San Francisco Chapter.

Los Angeles, California  
December 18, 1923

Mr. J. S. Fairweather, President,  
1001 Balboa Building, San Francisco

Dear Sir:

In reply to your communication of December 5th, regarding competition on our City Hall, will advise you that there has been a committee of architects selected by the Board of Public Works, composed of John Parkinson, J. E. Allison, Harwood Hewitt, and John C. Austin, all of Los Angeles. These four members had the privilege of selecting a fifth member, having elected W. F. Faville of San Francisco.

Their work will be to get up a competitive program for the Board. This being accomplished the Board will consult with the architects of the state.

Very truly yours,

E. J. DELOREY,  
Commissioner of Public Works

## · EDITORIAL ·

WITHOUT contending that a rose by any other name would smell less sweet, we may venture to say that the sale of roses would perceptibly decrease, under some other name. Or put your rose plants among the vegetables; what farmer, or house-keeper, would buy?

In short, there's much in a name, with due regard to Master Shakespeare; who, indeed, says elsewhere: "there's much virtue in an 'if.'"

If, therefore, the "Building Review" purports to present a record of the best current architecture of the Pacific Coast, and if its original name was "Pacific Coast Architect," what could be more appropriate, more representative, than to revive the early, distinctive, name? Surely, there's much virtue in the name.

There be still more "ifs." The matter of many magazines, dealing with "buildings" and "reviews" in general;—the modern trend toward specialization, as affairs grow more numerous and more complex;—the increasing abundance of "local" material and its increasing excellence;—the realization that an admittedly local organ has greater potentiality for educational uplift—these, and many other arguments, are elements of a problem which is just one branch of the great generic object of our modern social structure:—*Service*; better *Service for the Public*.

With the firm intention to continue to improve its form and matter, as may be expedient, until the architecture and allied arts of this Coast shall be fully and adequately represented, the "Pacific Coast Architect" offers the first issue of 1924, and its hearty good wishes for happiness and prosperity. The choice of brick buildings for illustration seems to us a happy one; this Phoenix-like material, strong and beautiful, is hardly yet coming into its own out here, so that in a way this issue celebrates the work of Pioneers. To the Pioneers, Honor! and to their followers, Power!

THE Competition announced by the "Building Review" to secure a cover design for the magazine in 1924, under its new-old name "Pacific Coast Architect," did not bring the anticipated results. The number of drawings submitted was small, and the character showed a misunderstanding of what was required. Not one of these was suitable, technically or in the matter of design, for reproduction, as the out-

side cover of an architectural magazine. In general, they were better suited to use as frame for a Contents Page, and, in fact, one has been accepted as such and is so used in this issue. Apparently the program was not sufficiently clear, and "Pacific Coast Architect" has communicated with the competitors separately and offered certain compensation for their trouble. Meanwhile a temporary cover design has been adopted until one which is entirely satisfactory and appropriate may be secured, either by a more complete competition, or other means.

It was the intention of "Pacific Coast Architect" to hold an annual competition for a cover for the ensuing year. Instead of opening this contest without limit, which evidently did not appeal to the young architect and draftsman, it will apparently be more successful to restrict such contest to the local Architectural or Draftsmen's Clubs, in turn. Certainly it would seem that here would be an opportunity for the exercise of a young man's creative craftsmanship, with the chance of a moderate recompense and considerable publicity. "Pacific Coast Architect" would welcome suggestions on this subject.

### WHAT ARE WE TALKING ABOUT?

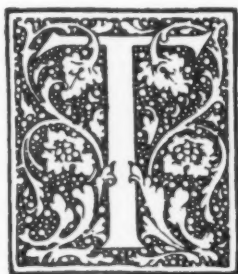
#### EXHAUST THE SUBJECT.

"What are we talking about?" said Mr. Burnham one day in conference with his staff of designers and engineers. Then followed a long seance during which a minute analysis of every phase of the problem of the moment was brought forward, dissected, classified and recorded in chronological sequence, so that a program of orderly procedure covering the task in question was developed and adopted. Thereupon Mr. Burnham said, "Now, boys, go to it! Don't quit until you *exhaust* the subject!"

The effect was electrical; we were all as busy as bees and remained so until another conference imposed new and greater duties. Every fit man, every eager man, and every man willing to accept inspiration was recognized. Some rose, some fell, but Mr. Burnham, always imperturbable, never expressed dissatisfaction if any of us failed. He seemed to be blind to our failures. He compelled us to love him. He got service because he gave inspiration. That was Burnham. That was his character, the strong point always standing out.



## · SOME · FINE · INTERIORS ·



THE architectural treatment of the various living apartments of a dwelling has become a matter of much more careful study than was formerly the case. Moreover, it has advanced from the periods when each room was treated in a different "style," so-called, at the mercy of the Interior Decorator, or that in which all the equipment of a room was matched in "suite" form, with upholstery, wall covering, hangings, all treated with one fell design—the era of the hotel-like residence.

Now, in large degree, the furnishing of a home is studied in an endeavor to create an atmosphere of harmony and consistency (but not too great consistency) both within and without.

The accompanying illustrations are excellent examples of a well-designed home whose dignified and hospitable English facade does not belie the succession of handsome rooms open for the social life of the family and its friends—all treated in a not too strict version of English Renaissance, without adherence to any definite period, but all harmonizing comfortably.

It will be noted that there is no definite attack at "Period" decorations, that on the contrary there are practically no two pieces that might be said to match. However there is no mistaking the general effect of harmony throughout.

While it is evident that costs have not been an object in the furnishing of this particular home, that fact does not enter into the matter, so far as creating a restful atmosphere of intelligence, good taste, and the refinement of living is concerned.



LIBRARY, RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO,  
CHARLES PETER WEEKS ARCHITECT, SAN FRANCISCO, CALIFORNIA



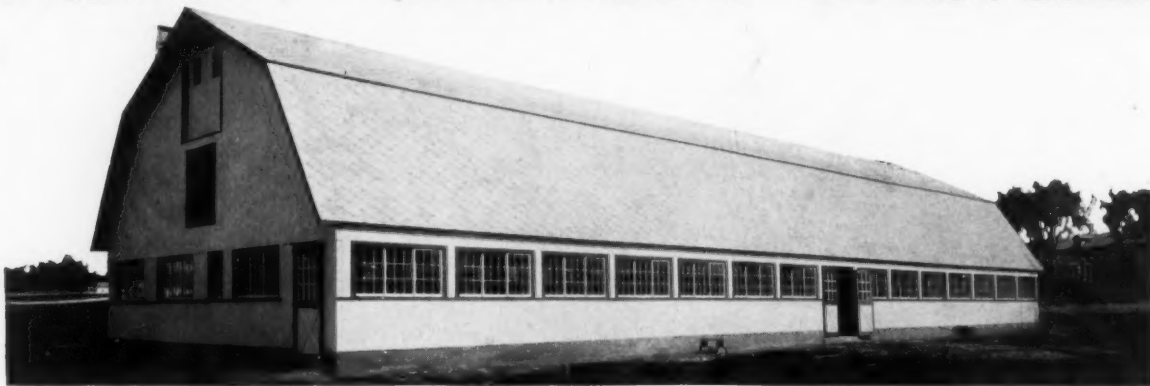
ENTRANCE HALL, [ABOVE] STAIR HALL, RESIDENCE OF MR. F. W. BRADLEY,  
SAN FRANCISCO, CHARLES PETERS WEEK, ARCHITECT, SAN FRANCISCO, CALIFORNIA



DINING ROOM, [ABOVE] LIVING ROOM, RESIDENCE OF MR. F. W. BRADLEY,  
SAN FRANCISCO, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO



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Send for facts invaluable to architects, contractors, engineers and property-owners planning roofs for new or old buildings.

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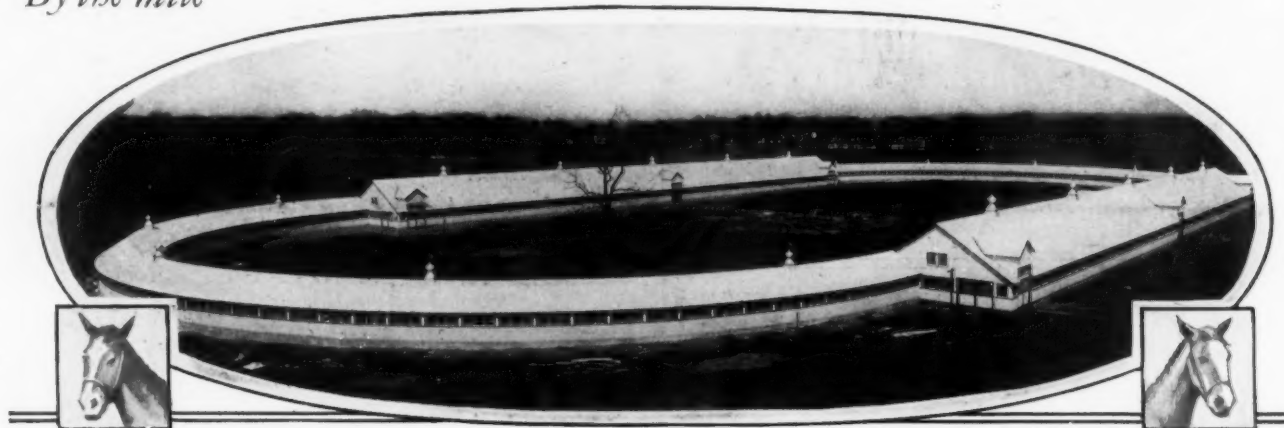
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ENTRANCE HALL [ABOVE] AND DINING ROOM, ZETA PSI FRATERNITY HOUSE, BERKELEY, CALIFORNIA, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO, CALIFORNIA



*Lake on San Jose Estate of Mr. W. H. Leet*

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## BUILT-IN FEATURES FOR THE MODERN HOME THE BEDROOM AND BATHROOM

[BY MARY ROBINSON THOMAS]



THE bedroom and bathroom are so closely related that whatever proves to be a help in one is very likely to be a boon to the other. The fewer portable things found in either room the better, if the strength, time and energy of the person caring for them is considered. The built-in features in both of these rooms usually make more storage space available and, if carefully planned, they supply just the right drawer, shelf or closet for each and everything that is needed to complete a toilet.

In a bedroom which was built for comfort the owners' clothes are taken care of in a simple and easy way. Two photographs show duplicate units at opposite corners of the room. One large closet in each instance holds the man's and woman's garments respectively; one small closet holds the shoes and the other small closet the hats. The hats are raised on little pedestals, keeping rims and trimmings from becoming soiled and worn. The rod at the top of the large closet pulls out easily and all garments are quickly and easily put on and taken off the hangers and rods. In another picture is shown the companion and near neighbor of these closets in the shape of a chest of drawers and a dressing table combined. The mirror, which is to fill the entire space at the back of the table, was not installed when this picture was taken. This large mirror, with a full-length mirror at the opposite end of the room, makes it possible "to see ourselves as others see us." Good lighting is afforded by small windows on either side and an electric drop light directly in the center overhead. These windows give a northeast and northwest lighting. From a furnishing standpoint this dressing table is a

pleasing addition to the room. Every thing from a dress suit to bathroom slippers, is at hand and within arm's reach.

Nearly everyone is interested in the cost and in building estimates the initial cost seems to loom up when the should-be is added to the must-be. A careful estimate was made of the cost of building, this chest-of-drawers-dressing-table, and comparison made with the price of the most ordinary bureau at the furniture store, and it was found to be just one-half. The cost then does not prove a stumbling block if new furniture is reckoned on. Individual requirements are well met, as it is made just the right height and the number, size and arrangement of the drawers are carefully considered. For instance, a drawer designed for hosiery alone is very practical. It is made in V-shaped grooves, each groove 4 or 4½ inches wide. This is the easiest way to keep hosiery now that fashion demands that it shall match the dresses in all their various and delicate colors. The correct pair is seen at once and the whole drawer is orderly and attractive. A cedar drawer or closet is an absolute necessity for storing furs and woolens.

A recessed window is an attraction to any



WASTE SPACE UTILIZED! THE BROAD WINDOW SILL IS A CONVENIENT PLACE TO SORT LINEN BEFORE IT IS PUT ON THE SHELVES BELOW



BUILT-IN FEATURES IN THE BATHROOM ARE ATTRACTIVE AND USEFUL

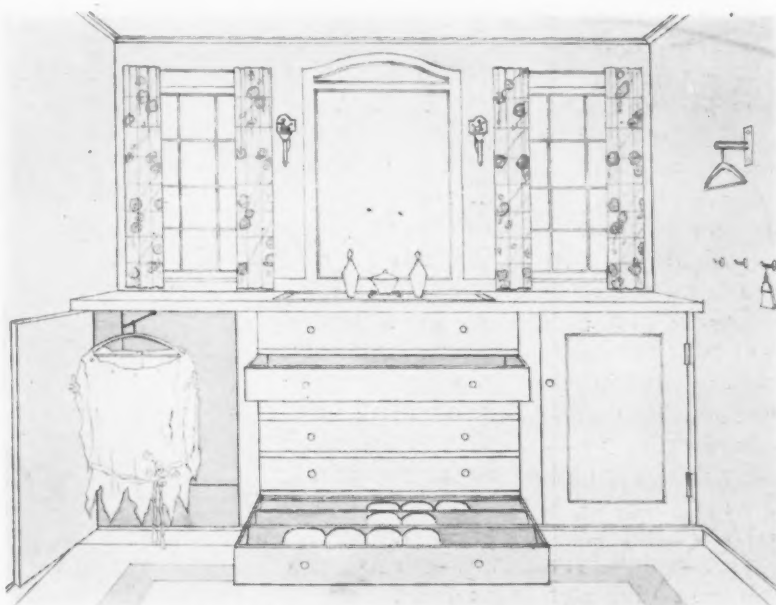
room, and when thought out in advance the wall on either side can be made double and the desired depth for any set of drawers or shelves. The space under the window still is valuable for a built-in convenience. An accompanying picture shows a large window in a bedroom, with three reasons justifying its existence: its charming vista, the sliding panes giving wide-open space for sunlight and air, day and night, and its wide sill with shelves underneath hold-ing the linen supply for this particular room. This is also a good suggestion for the sewing-room or nursery.

An illustration gives a very compact corner closet in an up-to-date bathroom. There is a broad glass-topped shelf for toilet articles and a generous mirror, behind which the miniature drug store is kept. The different sized lockers & drawers indicate that they were made for some

specific purpose. The ideal surface finish for all fixtures in the bedroom, bathroom and kitchen is one which is glazed therefore, nonabsorbent, sanitary and easily cleaned. Plate glass over chintz or cretonne makes a finish which is very attractive and practical for the bedroom and bathroom. Vitrolite meets all the requirements of being beautiful and practical for either the kitchen or bathroom. Enamel-ed and valsparred surfaces in delightful designs fit in not only to any room and service, but lend themselves to different color schemes.

In many, many homes the kitchen and the

bathroom are the two rooms by which very few wish to be judged as the index of their standard of living. Built-in features help to reduce cluttering and cleaning, and so help to keep these rooms in a more presentable condition at all times. If the built-in ideas were not featured at



A BUILT-IN DRESSING TABLE; CLOSETS FOR SHIRTS AND BLOUSES AND DRAWERS FOR LINGERIE AND HOSIERY, A COMPACT UNIT FOR EITHER BEDROOM OR BATHROOM



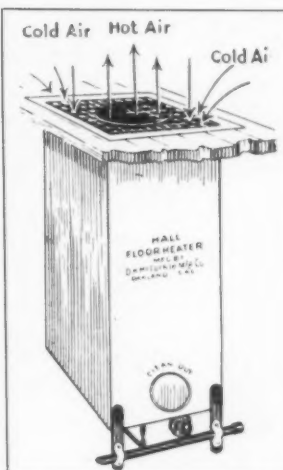
THE PROXIMITY OF CLOTHES CLOSET AND DRESSING TABLE SHOULD ALWAYS RECEIVE CONSIDERATION WHEN PLANNING COMFORTS FOR THE BEDROOM

the time of building different units can be bought complete from manufacturers and with slight modifications, installed at any time. The ironing board, the breakfast alcove equipment, the work table cabinet for the kitchen, are among the numberless contrivances which are being offered by manufacturers in the hope of



THIS IS THE TWIN CLOSET TO THE ONE HOLDING THE MAN'S CLOTHES AND THE SMALL CLOSET HOLDS HATS IN THIS INSTANCE

## The Hall Floor Heater



is particularly adapted to smaller homes, homes without basements, single rooms, and small suites. It is

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## WINTER LANDSCAPE EFFECTS IN SAN FRANCISCO BAY REGION

[BY DONALD McLAREN]



THE plant lover or enthusiast from our Eastern or Middle States, the first visit to California during the winter season is indeed a great revelation, leaving behind him as he does, a bleak, bald landscape with its naked and leafless appearance, and finding us with our wealth of evergreen foliage and our riot of color and bloom; for the very commonest and in many cases the most ordinary foliage which we use in such profusion will not grow in the section left behind; such for example as the Monterey Pine, the Monterey Cypress, the Acacia in its many forms, the Veronicas, the Heather and a host of others. The Eucalyptus, the Redwood, the Date Palm and many more so extremely common and so generally used by us are only familiar to him from photographs or as puny greenhouse specimens, coddled and half alive. Imagine his enthusiasm over the Eucalyptus ficiolia, the Red Flowering Gum, with its magnificent burst of color in November or the striking Acacia baileyana with its tremendous bundles of lemon yellow trusses in full bloom during the month of January or our hillsides clothed with the bright berried Redberry at Christmas time.

The Erica or Heath family, many of which and, in fact, the most generally known, and those varieties planted so profusely, form quite a study of their own and are fast becoming one of the most popular classes of plants we use. Their blooming season is ushered in by Erica regerminans ovata, very hardy out of doors, blooming during the latter part of November and carrying its blossoms until after the holiday season. It is of semi-drooping habit and bears its lovely pink blossoms out to the very tip of the branches, for which reason it is highly prized as a pot plant, and in this form is shipped as far East as Detroit and Chicago. Probably, however, the best known and most generally used of all the Erica family is the pink

variety Melanthera which starts to bloom in December and carries the bloom right through the winter season until the month of April. The plants will attain in time a height of ten feet and often the sprays, covered with bloom to the very tips, are three or more feet in length and are very highly thought of and greatly used for decorations of all kinds. One great feature of this variety is its wonderful keeping qualities after cutting, for the branches last for many days and are shipped all over the United States, traveling in perfect condition as far as New York City. Naturally, this type of plant can only be grown under glass in the East, and under this condition the flowers, instead of being pink, all turn white, which naturally takes away practically all its Christmas value, for the joyous Christmas tide we all want color.

Our violets are likewise a source of great pleasure to all of our visitors who are very greatly surprised at being able to obtain for the sum of twenty-five cents a quantity which would cost them at home several dollars. Our pansies and violas are in full bloom all winter long, and we are able to have winter bloom sweet peas and stocks out of doors during all seasons, while the Crocus, the Daffodil and Hyacinth come in bloom during the month of January, if set out early in the Autumn.

The Japanese flowering Quince, Cydonia, Japonica, both in pink and red, appear in bloom during the early part of January, and continue during January and February. Both varieties are very striking and very handsome, and are especially useful as cut branches for vase work; the bright colored flowers showing off to most excellent advantage against the dark green foliage.

Prunus Pissardi, the purple leave plum, is another very striking feature of our California landscape during the month of January. In this variety the flowers appear before the leaves, but the small white flowers, delicately tinged with pink, come in such profusion that the tree is a solid mass of beautiful blossoms so that the absence of foliage is not noticeable.

Of late years very few classes of plants have attracted such universal attention among plant lovers in California as have the berry bearing varieties. All of these plants bear their beautiful bundles of berries in great profusion during the winter months when flowers of other outdoor plants are exceedingly scarce, for which reason they are exceptionally valuable, not alone to the landscape out of doors, but they are equally useful to the florist and decorator as well. As a matter of fact, I do not know what these two latter would do without them.

Our common redberry, or Toyon (*Heteromeles arbutifolia*), is a native of our own State, and not hardy elsewhere in the United States, and is used in cut form tremendously during the Christmas and festive winter seasons. It has really become indispensable. The English Holly is likewise used very freely at this season of the year. This plant, while not a native, does exceedingly well in California, particularly in all of the Coast regions, and should be used more generally than it is.

We should not forget, when considering berryed plants, our native Madrone (*Arbutus Menziesii*), which bears very attractive large redberries and whose bark is so greatly admired by everyone at all seasons of the year. The Snow-berry (*Symphoricarpos racemosus*) is also a native to our State and is very attractive with its clusters of large white berries, which hang on the plant in great profusion all winter long.

There are, however, two classes of plants about which very little is known to the general public, outside of those who are especially interested in plant life. I refer to the *Cotoneaster* and *Crataegi* (or Thorn), families, the majority of whose branches bear wonderful bunches of brilliant berries during the winter months and the majority of which are evergreen. All of them are exceedingly hardy, and flourish in our ordinary climate, with the exception of the cold mountainous regions of our State. When we speak of the Thorn family of plants one naturally thinks of Hawthorn, which, while bearing berries, is a deciduous tree, and we are apt to overlook the fact that this family has numerous branches, many of them, as stated above, being evergreen.

has attracted most marked attention of late

Undoubtedly the most striking is *Crataegus pyracantha lalandi* or Burning Bush, which, with us bears from October to January a most wonderful crop of orange-red fruit, and which has attracted most marked attention of late years and is universally admired. This plant is ever green, is very hardy, and attains a height of from 15 to 20 feet, forming a most gorgeous feature in the landscape.

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Another Thorn which is also greatly admired, and which is becoming very generally used in California is *Crataegus pyracantha angustifolia*, which is also orange-berried, but which comes into a fruit just after the variety *Lalandi* has finished its crop, the berries turning orange about the first of January and continuing during the months of January and February. It is also becoming extremely popular and is very generally used by florists and decorators whenever the branches are obtainable. The plant is also evergreen and reaches a height of only ten feet.

We also favor an evergreen red-berried Thorn called *Crataegus pyracantha crenulata*, known as the Chinese evergreen Hawthorn. This plant grows to a height of ten feet, and is very distinct from the preceding varieties, and is about the earliest red-berried bearing shrub, as the color of the berries is fully developed by August.

There has recently been introduced from North China a prostrate-growing Thorn, a plant discovered recently by Mr. Wilson of the Arnold Arboretum, at Harvard University. This plant is called *Crataegus Yunnanensis*, named from the Province of Yunnan, where it is native.

The Cotoneasters form a most interesting group of plants for there is a great variety of them, all of them being berry-bearing and all adapted to use in our City. One of the most striking varieties is *Cotoneaster acuminata* or *Nepalense*, which bears bright red berries during the months of December and November. It is semi-deciduous, but at the same time is a very effective plant when planted in masses, as its berries may be seen from quite a distance.

For landscape effects probably one of the best of this large group of plants, however, is *Cotoneaster pannosa*, a plant having a glaucous foliage, or semi-drooping habit attaining a height of only ten feet, but having its branches almost completely covered with brilliant red berries all during the winter season. It is a very rapid grower and very hardy.

The prostrate forms of Cotoneasters are very greatly prized in our landscape work and are especially useful in any rock work effects, the most generally known varieties being *horizontalis* and *microphylla*. Both of these varieties bear berries in great profusion, *horizontalis* having more brilliant berries of the two. They are also very widely planted as ground covers over banks in particular, and we often see *microphylla* planted to fall over walls and parapets to soften harsh lines of concrete or stone work.

Other very useful forms of Cotoneasters which we make use of are *Cotoneaster frigida* and *Cotoneaster Franchetti*, the former of which attains a height of twenty feet, bearing brilliant red berries, while the latter only grows about eight feet high and has orange-red berries.